

Back Boyz Story 107



EDITORIAL

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A long long time ago in this very publication I made the (not very) profound observation that the Beach Boys' future lay in their past. Whilst hardly an original remark it nevertheless appears to be as true now as then with last year's Brian Wilson tribute programme, the proposed country-fied oldies album (see elsewhere), the imminent PET SOUNDS boxed set, plus a brace of ditties currently appearing in TV ads (not to mention a fellow Team member's claim that the only decent song on SUMMER IN PARADISE was "Surfin'" - but then again he and I rarely agree, musically speaking - he say I got no soul, I say he got no taste). Latest, of course, is/was the now-you-see-it-now-you-don't chart-buster (24 with a ricocheting bullet?) "Fun, Fun, Fun". Notwithstanding the predictably scathing comments from the aforementioned scribe, I happen to think this is a respectable stab at the classic cruising song and what it may lack in sophistication and innovation it more than makes up for in spirit, energy and joi de vivre. . . No matter that it was stitched together by remote control with Quo on this side and the Boys on theirs, it's just great to hear those still-tight vocals and a brand new verse from Mike "I-can-still-sing-through-my-nose-just-like-the-old-days" Love.

It was, however, slightly sad to see Brian struggling to get to grips with the lyrics on at least one TV appearance but at least he, and they, were here (there and everywhere) gracing our screens more often than who knows when. (Also good to see a STOMPer, albeit a "break-away" one, being Surprised, Surprised by Cilla with a slightly sawn-off Beach Boys/Quo lineup. Well done to Val Johnson Howe.

Of course, where you wouldn't find the old codgers was on Radio 1. It's odd to be confronted by an example of such blatant inverted snobbery which has deprived the supposedly eclectic audience of that radio station of the chance to hear a couple of revered, nay

legendary, bands performing together. For years the Beeb denied there was even such thing as a playlist though it was an open secret that a panel of producers, controllers and the like, would decide what was suitable for the Nation's ears. Now, apparently targetting an age range of 15 - 17 they have chosen to exclude Status Quo and the Beach Boys purely on the grounds that they all have free bus passes.

So, if you want to hear the Beach Boys on the radio, you'll need to be an old f**t like me and listen to Radio 2! Had you tuned in to Terry Wogan and John Dunn in recent weeks for example, you would have heard "Heroes & Villains", "Sloop John B", "Little Deuce Coupe", "Breakaway" and... "Fun, Fun, Fun"! Yeah, I listen to crummy Radio 1 during the day (to help keep me awake) but after work Mr Dunn definitely soothes the savage wossname. Now if you'll excuse me I'm just off to get my bus pass...

CHRIS WHITE

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STATUS QUO & THE BEACH BOYS
BRIXTON ACADEMY, LONDON
SUNDAY 28th JANUARY 1996

To celebrate Status Quo's 30th Anniversary year a special fan club performance was staged which was free to all club members and a nominal £10 a ticket for your guest.

I have to hold my hand up and come clean - yes the BB are my number one band but I have always had a soft spot for the so called band of three chords! Being a member of their fan club too, I was delighted to receive a free ticket and decided to treat my oldest two to their first live gig especially as the event was to be used to film a video to go with Quo's new album called DON'T STOP (release date 5th February 1996). The album features the band's own versions of favourite songs previously recorded by other artists including The Beatles, The Move, Fleetwood Mac, Steeleye Span and THE BEACH BOYS!

Rumour had it that the group were going to be there for the video so I took the chance that this might be the only chance that my kids would ever get to see the guys in the flesh. Among my BB pals there were bets as to who and how many of the band would turn up. This ranged from one to perhaps three but certainly not the whole group as we know it. Imagine therefore the look on the faces of my party when from our position at the front of the stage we spied Al Jardine. Well at least one of them was here!

The filming of the video went very well and Brian May of Queen also made a guest appearance, (apparently a contingent of Queen fan club members had been invited to attend and he was given a very warm welcome).

Then, unannounced, I saw HIM - yes none other than the great man himself - BRIAN WILSON walked onto the stage followed by Bruce, Al, Carl and Mike. A huge cheer went up and the Quo faithful gave him a tremendous welcome which really took Brian by surprise! They, like me, had heard that the great man was coming and like me could not believe he would actually be there! They stood behind Quo and did the backing vocals for "Fun, Fun, Fun". (Ed: note, the vocals were not live)

Their spot was over and gone before you knew it! But neither myself nor the kids would have missed it for the world. OK so they were not playing any instruments and it was not their gig, but to see them looking so relaxed - with the exception of Brian who was totally overwhelmed by it all and was clearly struggling to sing - the others threw themselves into it. Even Carl was dancing and having fun! (I think he's lost weight too!)

Their spot ended with Quo giving them centre stage and they clearly got the biggest and longest applause of any guest that night. It made you proud to be a BB fan!

The Quo fans standing in my vicinity commented that the new version of "Fun, Fun, Fun" sounded better than the original and perhaps this was because Mike Love was not singing lead. (Who was I to argue with this!) Clearly the Quo fans enjoyed the BB song and I think that Quo's version does Brian proud.

He certainly left the stage with a smile on his face but whether this was from relief that he was leaving or because he realised that he had found another section of the music world who enjoyed his songs I don't know.

For me and my children it was a moment to savour. Could this be the start of another BB tour with Brian? My kids seem to think so. But if I'm honest with myself I'm afraid that Brian was as I expected him to be. A great man who cannot come to terms with facing his admirers en masse - so I really do not expect to ever get to see him perform live with or without the group. But at least I can say that I've seen the great man and can only imagine what he was like back in the good old days. If the BB have learnt something from all this let's hope that it's for a similar concert for all members of STOMP, preferably at the same venue. Surely they owe it to us loyal British fans?

Surf's up

-o0o-

BAD VIBRATIONS

So it came to pass that in early February 1996 Brian Wilson was reunited on stage with the Beach Boys in Britain for the first time in twenty years, a momentous event worthy of celebration surely? ...Well, frankly ...no! Heresy I hear you cry, but before you cast me out into the wilderness let me explain why.

To begin with the aforesaid 'reunion' wasn't a Beach Boys concert but was in fact a fan club-only Status Quo concert designed to promote their new album (Status Quo's that is) and single, "Fun, Fun, Fun" which features our heroes on backing vocals. It transpires that Brian and the boys had flown all the way from the US of A to appear as surprise guests at the Quo gig at the Brixton Academy, London, where they obligingly lip-synched (rather badly in fact) their vocals to Quo's turgid version of the Beach Boys' 1964 classic. Following this inauspicious start there was planned a whole week of promotional work to promote the single with appearances on Radio 1, GMTV and the Des O'Connor Tonight show.

My main concern though lies with Brian and his part in the whole thing. I was upset when I saw footage of the Beach Boys segment of the concert, which was shown on GMTV. The reason was clear; Brian looked very uncomfortable and ill at ease during the entire performance, in fact he looked acutely distressed and unhappy up there on stage. The Beach Boys made a further live appearance on the Des O'Connor Tonight show and if anything Brian looked even more uncomfortable. The fact that he flew back home early suffering from fatigue only goes to show how stressful he must have found the whole experience. The sight of Brian, who we know to be a shy, sensitive and introverted man being placed in a situation which he clearly finds very distressful made me feel very angry indeed, and brought to mind memories of the mistreatment he received during the 'Brian is Back' campaign of twenty years ago. In my opinion this is the last sort of thing that Brian needs right now particularly as his mental anguish and artistic compromises are seemingly multiplied every time he goes near Mike and Co.

To add insult to injury this spectacle may be the thing that sticks in the public's mind as being a representative and true image of Brian as he is today (particularly as footage from the show is used to advertise Status Quo's album) thereby somewhat overshadowing the image presented in the documentary of Brian as a truly great artist who is experiencing a creative resurgence and therefore has much to offer the world of music today.

The respect that was shown towards Brian and his many achievements by those involved in the Don Was produced documentary and that shown by Van Dyke Parks in the many interviews he has done to promote his and Brian's album, ORANGE CRATE ART, doesn't appear to be shared by the members of his own band, at least not on this evidence and that is very sad indeed, if not completely unexpected. I just hope that during the rest of 1996 and beyond Brian is able to pursue his various musical projects without being side tracked by any more tawdry spectacles such as that witnessed at Brixton Academy. We all know that Brian, and the Beach Boys for that matter, have so much more to offer than being backing vocalists for second rate (and I'm being generous here) rock bands.

NEIL STEWART

FUN, FUN, FUN

STATUS QUO WITH THE BEACH BOYS

(Polygram 576263)

Well, it could've been worse, I suppose...but in the final analysis, it's come down to this: the most innovative sixties band reduced to a supporting role on a cover of a thirty-two year old hit, performed by a group who don't mean spit outside of western Europe.

The material is strong (the original material, that is: His Loveship's additional verse drifts in one ear and out of the other, leaving absolutely no impression on the brain...), and the performance spirited... and strangely, the Boys' vocals come across much better on the CD (doubtless a mixing problem - on the radio, the BVs sound awfully tinny), with Bruce and Carl well to the fore, the former especially on the falsetto. Apparently Brian's in there too, but for the life of me I can't hear him.

In assorted interviews, Quo expressed a desire to tackle "Help Me, Rhonda" next - abetted by our Boys, of course. It's a free country... but here's a thing: the best piece of BB/BW related music I've heard recently has been the Midland Bank TV ad based on "Sloop John B". Maybe it's me... but catch it if you can. Great fun, and done with affection.

AGD



Rehearsal
at Brixton
Photo by
Mike Grant.

"HAWAII" - THE HIGH LLAMAS - Alpaca Park CD WOOL 2. Follow up to the much acclaimed "GIDEON GAYE". Wilson and Bacharach influences abound. Interwoven re-occurring themes a 74 minute aural Soundtrack. Led by Sean O'Hagan (Anyone remember buying a T-Shirt from him at a past Convention?).

"THE BEST OF THE HI-LO'S -NICE WORK IF YOU CAN GET IT- Varese Sarabande VSD-5694. Sleeve notes and compilation by the great Elliot Kendall a man who knows what he's doing. Brian Wilson on the HI-LO'S "The HI-LO'S helped me get through High School. They turned me on to modern harmony and taught me how to arrange vocals. The HI-LO'S were the greatest." Nuff said.

Also from Varese SURFARIS STOMP - SURFARIS VSD-5588. Nice companion to the recent best of.(Reviewed in Stomp 102.) DRUMS! DRUMS! A GO GO - HAL BLAINE VSD-5612. Session Drummer for the Beach Boys (and everyone else)Instrumental re-issue with 4 bonus tracks.

"YOU'RE GONNA RIDE WITH US-VOL 1-1964 - THE HONDELLS- ATM 3811 AH. 36 tracks all from 1964 from Little Honda to Pepsi-Cola Commercial. Gary Usher's brainchild produced some of the best records of the genre. Sleeve notes by Stephen McFarland. Available from ATM RECORDS, P.O. Box 54, D-28877 Grasberg, Germany.

For Instrumental buffs from DEL-FI Records comes "LOST TREASURES" DFCD9006, HELLBOUND HOT RODS! DFCD9007, WILD SURF! DFCD9008. Packed with obscure Rockin' Surf & Hot Rod instrumentals. Also BULLWINKLE PART 11 - THE CENTURIONS, CD-71250-2.

Yet more come from GNP CRESCENDO RECORDS. DICK DALE and his DEL-TONES GREATEST HITS 1961-1976 (Re-Recordings) GNPD 2095, BUSTIN' SURFBOARDS - VARIOUS ARTISTS GNPD 2152 KILLER SURF - BEST OF THE CHALLENGERS GNPD2229, SURF PARTY - BEST OF THE SURFARIS LIVE! (From 1981) GNPD 2239. For all Instrumental CD'S SAE to DAMA PUBLISHING (See page 18 for address.)

LETTERS

Dear Mike

Let's hope this new Beach Boys LP is a corker and not another stinker like SUMMER IN PARADISE! Personally I thought BW would strike out on his own and issue a new solo LP. Well, there was 'I.J.W.M.F.T.T.' in October, "Orange Crate Art" finally emerged in November; there should definitely have been an LP of new Brian Wilsongs for us at Christmas (and another in January too).

Do you know that sequence (of course you do!) in the 'I Just Wasn't Made...' documentary where Graham Nash is telling the story of Rolling Stones manager, Andrew Oldham, placing ads in the NME and the Melody Maker proclaiming PET SOUNDS as the greatest LP ever? And that Oldham did it purely out of love for The Beach Boys' latest LP? Well, it's not entirely true. Turn to page 23 of your "Look! Listen! Vibrate! Smile!" book, my brethren, and you'll find a full page ad for the "Good Vibrations" sheet music, published by... Immediate (London) Music Ltd... one of whose directors was... DAN-DAN-DAN-DANNN! - Andrew 'Loog' Oldham! I think Doug Wash should've done his homework a bit before letting that one in.

Keep on stomping!

PHIL HAMILTON

PS Is anyone else here of the opinion that Don Was isn't such a great producer, that it's a hype? Granted, he did a cracking job for Bonnie Raitt, he did a belligerently ramshackle one for Bob Dylan's "Under The Red Sky" (an overlooked, undervalued record), but all the rest of his clients - Iggy Pop, Willie Nelson, B-52s, Rolling Stones, etc., even our Brian - have been victims of Was's Bland-O-Rama sound

Dear Mr Grant

A few thoughts on Orange Crate Art:

(i) If not for STOMP I would have not known it existed and I cannot understand why such works appear to receive no promotion. I feel Brian's first solo album suffered the same fate.

(ii) Wings of a Dove and San Francisco sound like potential hit records. They would actually be suitable singles for the Beach Boys!

(iii) Considering certain similarities in Brian's and Van Dyke's compositions, e.g. San Francisco - how come they are not writing together?

(iv) This is certainly the most enjoyable Beach Boy related work since Brian's solo album. It is really good to have something new and artistically satisfying to enjoy again.

G A MOREGAN



Smiles and Good Vibes - A Tribute To Brian Wilson

"I want to make music that heals and heals because I believe that music is God's voice" - Brian Wilson.

Assorted BMX Bandits, Superstars (under the name The Pendletones), Pearlfishers and other celebrity guests repeat their acclaimed Radio One performance of the songs of Brian Wilson and The Beach Boys.

Some songs will be familiar, others more obscure, some have never even been officially released, but all share an emotional power unique to Wilson and one which has proved inspirational to a diverse range of musicians.

The centrepiece of 'SMILES AND GOOD VIBES' is a performance of 'Mount Vernon and Fairway', Brian's 1973 fairy tale which is an allegory for his own troubled life, featuring Douglas Fairbanks as the Pied Piper From The Fairway Land Of The Great Patrol's Peter Easton as the narrator. 'Good Vibes' version of this magical story has been broadcast as a Radio Scotland special.

Look out for some interesting collaborations here - the previous event featured The Pearlfishers with Norman Blake (of Teenage Fanclub) on 'Breakaway' and fourteen assorted musicians on stage for a Grand Finale of 'Love and Mercy'.

"For me, one of the true musical highlights of 1995 was hearing the tape of 'Smiles and Good Vibes'. For those of us who love Brian's music it was a real treat to hear it performed with so much love and attention to detail. Hearing such pieces as 'The Fairytale' helped inspire me to pursue the creation of a similar event here in the States. I hope one day to make it to your show; in the meantime, know that here in Southern California everyone appreciates what you are doing to keep Brian's music alive." - David Leaf, Dec. 1995.

David Leaf is the author of the acclaimed book, 'The Beach Boys and The California Myth', as well as being executive producer of 'Good Vibrations' (The Beach Boys box-set) and author of sleeve notes for the entire Beach Boys Capitol Records CD reissue programme.

TIME 8PM FRIDAY 8 MARCH £7/5 CONCS

Review of the 'SMILE and GOOD VIBES' Tribute next issue.

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= 18TH CONVENTION - SATURDAY 21ST SEPTEMBER 1996 =

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PRELIMINARY DETAILS

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CHANGE OF DATE: There has been a change of date for this year.

This was my fault (Roy G.). The event is held on the third Saturday of the month whereas the date we have given before was only the second.

TICKETS: As usual these can be obtained from PO Box 103 and are £5.00 each. Do please ensure your envelope is the minimum size 8.5" x 4.25". Any applications postmarked after the 31st August and at the door, are £10.00 each. If your payment does not include an S.S.A.E. your tickets will be sent out with your next issue of the magazine. There are 350 tickets available. NO REFUNDS.

BADGES: I am very pleased to report no problems here last year. As ever it is the first 200 through the door who receive a badge.

ENTRY: Doors open at 11.00 am. Table holders may have access at 10.00 am and may have one assistant with them.

REFRESHMENTS: These should be available throughout the day.

TABLES: Twelve units are available for hire, at a size of 4' x 2'. These are £17.50 per unit to previous hirers and £22.50 to first time hirers. However, after the 14th August they are £35.00 each to everybody. Tables can only be obtained via a written agreement which is only available from PO Box 103; please include an S.S.A.E. Only those who have maintained a subscription for more than 18 issues are eligible for a table.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE!

RAFFLE: As ever 24 prizes will be offered. This year there will not only be a personal autograph from Brian but also (I hope) a separate opportunity for the group member of your choice.

AUCTION: As yet items for the auction are unconfirmed but there are some wonderful possibilities - no Gold Record, but who knows what a telephone call might bring.

VIDEOS: This year these will run like clockwork. However, only ideas at this time, but ...!!!

QUIZ: This was so well received last year, we plan to do it again. Would anyone interested in taking part please drop me a line at 103.

ENTERTAINMENT: This we are not sure of at the time of going to press.

LOCATION: A map will be included in the issue preceding the Convention. The full address is:- Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex, UB6 9AN.

PHOTOGRAPHY: For any form of commercial publication, for or in any magazine, is strictly forbidden. Permission can only be obtained in writing from STOMP magazine.

NOTE: The organisers reserve the right to make any adjustments or alterations, concerning the proceedings they deem necessary.

ROY GUDGE/MICHAEL GRANT

FIVE SUMMER STORIES

O.K., here's a gorgeous, commercially released home video that should be in the collection of every Beach Boys fan. Classic surf filmmakers Jim Freeman (LET THERE BE SURF, OUTSIDE THE THIRD DIMENSION) and Greg MacGillivray (A COOL WAVE OF COLOR, THE PERFORMERS) teamed up for this 1972 movie. Their working title was THE LAST SURFING MOVIE, and brother this may just be it. Famous San Francisco poster artist Rick Griffin (animator of "Murphy" in early '60s issues of Surfer Magazine) did the cover art and The Beach Boys provided the music. Their involvement is evident, due to the fact that the HOLLAND tapes were delivered to MacGillivray & Freeman before completion of the film. "California Saga" appears in a much different mix than the released version. In all, 13 Beach Boys tunes accompany the movie, and they are extremely intelligent (and untypical) selections.

"Feel Flows" is used during a couple of slow-motion surfing sequences. "Long Promised Road" is played after one surfer explains how contests are ruining the surfing atmosphere, and it's lyrics become especially poignant. "The Trader" is also used in another long sequence. "Sail On Sailor" accompanies a hang glider floating over lush green mountains set against the Hawaiian coastline. "Surf's Up" is also used in a manner conducive to nature and it's lyrics. "California Saga" is set against a psychedelic hippy animation of surfing, mixed in with actual footage.... a real trip-out scene. We hear "Do It Again" over a montage of people heading out toward the beach, and small doses of "Good Vibrations," "Pet Sounds," "California Girls" and "Surfer Girl" in different sections of the movie. Finally, a real clean mix of "Surfin'" triumphantly plays over the closing credits, bringing on that powerful rush you get hearing "All Summer Long" at the end of AMERICAN GRAFFITI and "Wouldn't It Be Nice" at the end of SHAMPOO. In this case, I don't think Freeman and MacGillivray were copying anyone!

Overall, FIVE SUMMER STORIES is a benchmark. It captures the Beach Boys music in it's final stage of forward motion. HOLLAND was the last time the group forged ahead artistically, and Rick Griffin is now deceased. So in essence, this film represents the maturity of the surfing culture as it grew in part alongside the counterculture. Surfers call this the period of introspection and transition. In FIVE SUMMER STORIES we can see how The Beach Boys music from the period jibed with that audience. It's one of the only times we can hear them as staples of progressive F.M. radio.

In closing, I'd like to say that FIVE SUMMER STORIES was an extremely popular film where I was in the early '70s (I grew up in Los Angeles.) Everybody saw this one, and I still hear people telling me how cool they think the Beach Boys music is in that film. It made an impression on a lot of Californians. Unfortunately, surfing magazines, film and cultural items like this are scarce in the rest of the United States (and I'm sure throughout Beach Boys fan-land, wherever you may be.). So don't lay back and expect to "rent" this tape, because there's a good chance it will not turn up in your area. You can order it directly from Surfer Magazine by calling the toll free number; 1-(800)-854-4040. They allow Visa and Mastercard. If you'd like to order through the mail, write to SURFER MAGAZINE, P.O. Box 1028, Dana Point, California 92629

The cover art, sound and film reproduction are all superb, and it's a limited edition, so go to it! It's \$29.95, plus \$5.00 postage & handling.

Domenic Priore
November 1995



A FILM BY GREG MACGILLIVRAY AND JIM FREEMAN



Super surf photo sleuths Jim Freeman and Greg MacGillivray display arch appraiti used in the detection of secret designs and secluded surf spots.

The Beach Boys The Pet Sounds Sessions

Produced By Brian Wilson

The Pet Sounds Sessions:
A 30th Anniversary Collection

DISC 1

THE STEREO MIX

- 1 Wouldn't It Be Nice
- 2 You Still Believe In Me
- 3 That's Not Me
- 4 Don't Talk (Put Your Head On My Shoulder)
- 5 I'm Waiting For The Day
- 6 Let's Go Away For Awhile
- 7 Sloop John B
- 8 God Only Knows
- 9 I Know There's An Answer
- 10 Here Today
- 11 I Just Wasn't Made For These Times
- 12 Pet Sounds
- 13 Caroline, No

SESSIONS — PART 1

- 14 Sloop John B (highlights from tracking date)
- 15 Sloop John B (stereo backing track)
- 16 Trombone Dixie (highlights from tracking date)
- 17 Trombone Dixie (stereo backing track)
- 18 Pet Sounds (highlights from tracking date)
- 19 Pet Sounds (stereo track without guitar overdub)
- 20 Let's Go Away For Awhile (highlights from tracking date)
- 21 Let's Go Away For Awhile (stereo track without string overdub)
- 22 Wouldn't It Be Nice (highlights from tracking date)
- 23 Wouldn't It Be Nice (stereo backing track)
- 24 Wouldn't It Be Nice (stereo track with background vocals)
- 25 You Still Believe In Me (intro-session)
- 26 You Still Believe In Me (intro-master take)



- 27 You Still Believe In Me (highlights from tracking date)
- 28 You Still Believe In Me (stereo backing track)

DISC 2

SESSIONS — PART 2

- 1 Caroline, No (highlights from tracking date)
- 2 Caroline, No (stereo backing track)
- 3 Hang On To Your Ego (highlights from tracking date)
- 4 Hang On To Your Ego (stereo backing track)
- 5 Don't Talk (Put Your Head On My Shoulder) (Brian's instrumental demo)
- 6 Don't Talk (Put Your Head On My Shoulder) (stereo backing track)
- 7 Don't Talk (Put Your Head On My Shoulder) (string overdub)
- 8 I Just Wasn't Made For These Times (highlights from tracking date)
- 9 I Just Wasn't Made For These Times (stereo backing track)
- 10 That's Not Me (highlights from tracking date)
- 11 That's Not Me (stereo backing track)
- 12 Good Vibrations (highlights from tracking date)
- 13 Good Vibrations (stereo backing track)
- 14 I'm Waiting For The Day (highlights from tracking date)
- 15 I'm Waiting For The Day (stereo backing track)
- 16 God Only Knows (highlights from tracking date)
- 17 God Only Knows (stereo backing track)
- 18 Here Today (highlights from tracking date)
- 19 Here Today (stereo backing track)

DISC 3

STACK-O-VOCALS

- 1 Wouldn't It Be Nice (vocals only)

- 2 You Still Believe In Me (vocals only)
- 3 That's Not Me (vocals only)
- 4 Don't Talk (Put Your Head On My Shoulder) (vocals only)
- 5 I'm Waiting For The Day (vocals only)
- 6 Sloop John B (vocals only)
- 7 God Only Knows (vocals only)
- 8 I Know There's An Answer (vocals only)
- 9 Here Today (vocals only)
- 10 I Just Wasn't Made For These Times (vocals only)
- 11 Caroline, No (vocals only)

ALTERNATE VERSIONS

(dates indicated are mix dates, except where indicated)

- 12 Caroline, No (promotional spot #1) (date: unknown)
- 13 Wouldn't It Be Nice (date: 3/3/66)
- 14 You Still Believe In Me (date: 2/16/66)
- 15 Don't Talk (vocal snippet) (date: unknown)
- 16 I'm Waiting For The Day (Mike sings lead) (date: 3/12/66)
- 17 Sloop John B (Carl sings first verse) (date: unknown)
- 18 God Only Knows (sax solo) (date: 3/12/66)
- 19 Hang On To Your Ego (date: 2/16/66)
- 20 Here Today (date: unknown)
- 21 I Just Wasn't Made For These Times (date: unknown)
- 22 Banana & Louie (date: unknown)
- 23 Caroline, No (original speed, stereo mix) (vocal recorded: 1/31/66)
- 24 Dog Barking Session (outtakes) (date: 3/22/66)
- 25 Caroline, No (promotional spot #2) (date: unknown)
- 26 God Only Knows (with a capella tag) (date: 3/12/66)
- 27 Wouldn't It Be Nice (date: unknown)
- 28 Sloop John B (Brian sings lead throughout) (date: unknown)

- 29 God Only Knows (Brian sings lead) (date: 3/22/66)
- 30 Caroline, No (original speed, mono mix) (vocal recorded: 1/31/66)

DISC 4 — Bonus Disc

THE PET SOUNDS ALBUM, THE ORIGINAL MONO MIX, RE-MASTERED IN 1996

- 1 Wouldn't It Be Nice
- 2 You Still Believe In Me
- 3 That's Not Me
- 4 Don't Talk (Put Your Head On My Shoulder)
- 5 I'm Waiting For The Day
- 6 Let's Go Away For Awhile
- 7 Sloop John B
- 8 God Only Knows
- 9 I Know There's An Answer
- 10 Here Today
- 11 I Just Wasn't Made For These Times
- 12 Pet Sounds
- 13 Caroline, No

♣ New 1996 HDCD sound technology — including the original mono album and “Good Vibrations” which was first recorded as part of these sessions.

♣ A 42 page full color booklet — featuring many rare and unseen photos from the session.

♣ A 120 page booklet featuring exclusive interviews with The Beach Boys, Paul McCartney and George Martin.

♣ The box set is Produced by Brian Wilson. The compilation is by Mark Linett and David Leaf — the team behind The Beach Boys “Good Vibrations” Box Set.

 * STATUS QUO/BEACH BOYS *
 * 27th JANUARY 1996 *

INTERVIEW BY HANSPETER KUENZLER.

Francis Rossi (F:) Bruce Johnston (B:) Mike Love (M:)

Q: "Fun Fun Fun" - I trust that's not just the single, but also the motto for the whole album.

F: The motif? Probably is actually. If - the idea was to do an album by our manager, perhaps spurred on by the fact that Bruce was that keen, or the Beach Boys were that keen to do something, and if Bruce hadn't kept pushing, and hadn't kept talking to me, perhaps it wouldn't have come off. But it did come off, it's most enjoyable and I did really enjoy doing the whole project.

Q: The whole thing really started from you two meeting two years ago in Berlin?

F: Two years ago, yeah.

B: Here's a thing I really loved. We came early to watch their part of their show. I saw the audience. A couple of hundred thousand. I saw them sing. The Germans sang - EVERY song of Status Quo's, and then I saw them sing every song of ours. And that made me think maybe we should talk of doing something together one day.

F: To me it was a bit like - he'd said, let's do something together, and I went, oh yeah, it's not gonna happen anyway. Great idea, never happen. I know what we're like. But it just did. And when we were trying to routine various songs for the album, tried the obvious ones for us, which were "Do It Again", and "California Girls" and various others, and ended up with "Fun Fun Fun", something just clicked with "Fun Fun Fun". And that was it. So we thought they might do a verse, and then "can you do some voices for us?", so we sent them the multi-track, they were on tour, did some in Chicago, some in Cleveland, and it started to go like this, and it rolled on, and got to where it was.

Q: Sounds pretty organic, actually, despite the singing by fax. (much hilarity from B. and M.)

F: Oh yeah! It wasn't quite by fax but - very good! - but they put their heart into it.

B: I sent you a few faxes - he could be right.

F: S — loads of faxes!

B: I really drove him crazy to try and do this, cause I knew this was really right. I'm the kind I'm just - focus on one thing - If I were a dog I wouldn't let go of your ankle.

F: That's it, that's for definite!

B: We recorded it in Chicago, Pittsburgh, and LA. We got Brian Wilson - Brian Wilson is on this album, and by the way he's upstairs asleep, he said he couldn't sleep so instead of interviewing we made him go to sleep, if you don't mind, but he is here - so we put him on in LA, sent the tape back to them, and they liked it.

F: Delighted. Excellent.

Q: The whole thing two years ago must have been a pretty special night anyway.

M: Yeah, it was in honour of the troops, the occupation forces leaving Germany. So we were relieved as tax payers of the United States that they were finally getting the hell out of there. We've carried that a bit too long and too far. But anyway, the concert was great. One of those daytime, early evening things, and audience response was great.

F: Plus we sat and watched their sound check. Bands shouldn't do this to each other, but we did, we sat in the grass in front of them.

M: (bored) Oh yeah?

F: And as soon as (does start of "Do It Again") - it's got to be that sound, and it was - everyone knew it was gonna be magic. And it was. You know all these things we hear about older acts and blah blah blah. And when you see someone like them and it's still there, and they open their mouths and those voices do THAT - you just can't believe. We were all up each others' bums at the time I suppose. Oh, you're wonderful, and you're wonderful. That sort of stuff. But for once we meant it. I think.

Q: It's true, what you're saying about "Do It Again" - I remember exactly where I heard it first. And when I heard it for the first time on Brian's solo album I found everything flooding back straight away.

F: That's what we found on that day, yeah.

Q: How much have you actually followed what's going on in England, musically, in the last ten years or so?

B: It's hard, cause we won't hear a lot of those things until they're released, and a lot of things don't make it over into America. I've never been up to date on English charts. As an old rocker and roller, and now a dad, I don't have as much time to listen as I had when I was young. But it's really funny having these kids, four boys, I probably inadvertently get great exposure to bands, so that's good, and a lot I like. I'm open. Actually - Nirvana never made it for me musically, but I love the timbre of the lead vocal. But I'm not a down person, so I wasn't happy. That was three, four years ago. Can't listen to it all, but when things are right. Like Allanís Morissette, fantastic - fantastic attitude.

Q: You had an album not that long ago in America...

B: "Summer In Paradise"?

Q: What happened to that, record company-wise? It seemed kind of...

M: 3 years ago.

Q: Already?

B: Yeah, isn't it weird. I don't know. It limped along.

M: You see, there's no place for a middle aged white group to be played on radio in USA, I don't think. I mean other than Oldies Radio. I think Beatles, BBs and Supremes are the three top groups on oldies radio. So we're always getting radio play. But as far as a new record, where are you gonna play it? What radio station's gonna play it? There isn't any that I know of. Unless you have a mega hit from a movie...

B: "Kokomo"...

M: Yeah, "Kokomo" is a good example, 1988, came out, was in a movie, and went to number 1 in USA, and was number 1 in Australia for 8 weeks. Other than that it's a very unique situation in United States. F: But it's true what he says! It's a block people have about age. To suggest that either of these acts are not suitable for daytime radio other than Oldie Radio is bollocks. It is bull—t. Cause half the time people are taking material we've done over the last few years, or if they aren't taking material we've done, they're emulating it, copying it in some way, and then calling it current today's music. Just odd.

M: Well, if we can't be, you know, negative about life, at least we can be a little controversial about our expression, that's my thought.

B: I mean, is Kraftwerk too old for radio? Is Pink Floyd too old? No! But what Mike's saying is, that in our country maybe a young audience is gonna consider us dead. I probably wouldn't have listened to big band stuff. I wanted to hear Elvis. (M & F continue private chat) I didn't want to hear Benny Goodman. And that's just the way it is. But so what. It still works.

Q: On all your albums, including the more discreet ones in terms of success, you've always tried out new things, always tried to develop. Yet the media always had you down as - you had to do the early stuff. Did you ever resent that?

B: You know what I think - well, sometimes. But I think the early stuff was great. I have no problem doing it all. As long as I know we have a recording project somewhere on the horizon, then feel great, we're not in re-runs. I don't mind singing the songs that became hits 30 years ago, because I think they're great, no problem. Someone likes them. And then people who grew up to them, bring their kids to our concerts.

B: In England, when we play here, the last 2 times - we haven't had a bad review, but because there's so much visual things - we got great sets, and lights, and we've got GIRLS that come out for "Be True To Your School" and some of the surf songs, like in high school you've got cheerleaders. They review the Beach Boys - they're still the Beach Boys, think of how many bands are still around, you've got Status Quo, they're there, we're there - where's The Who? Where's The Beatles - you know what I mean. So they review our performance as a show you should see in the West End - "and they had a great set, and the girls came out..."

B: They never talk about the music. Amazing. And the ORIGINAL guys who sang those songs are on stage! So who knows. The music never gets the review it deserves.

Q: What is the state of affairs now with the BBs? One hears that you've got loads of new songs and they'll be out, and then not, up and down.

M: We recorded a couple of tracks with Don Was who wants to do an album with the Beach Boys. Thing is, for a new studio album - not covers, and not rerecordings, or anything like that - it takes a while for this group, The Beach Boys, to get the time away from touring and personal lives to commit to writing the new songs. See, the success of the Beach Boys was in the 60s. We've done things since then, but sporadically. In the 60s Brian Wilson was fully concentrating on writing songs - in fact he left the GROUP in terms of performances in '65 to concentrate on doing his PET SOUNDS album, which he did. Then he concentrated on taking too many drugs, which screwed his mind up and emotions up, made him imbalanced. Ever since that time it's been a struggle for him, and the group under the sheer momentum of around 30 hits in the 60s has been going ever since. Will always have, thank goodness, the fan base in US, and perhaps in England a little bit, and Germany, and different countries round Europe, and Australia, and

South Africa - we have a fan base, so we can always tour. If you have a hit - you're touring goes up a little, the numbers of people there. If not, you still have a certain fan base, that's what we have.

But just lately we've identified three or four projects we wanna do. One of them is this Country album - country acts doing Beach Boys songs. Just when we heard the Status Quo version of "Fun Fun Fun": Wow - it's completely different, faster tempo, really dynamic track, really different intro, which I thought was really a cool idea. And we did the vocals which gave it that BBs sound, and then they did their mix. Just like that we're doing unique versions of our songs with Country artists. It's a new incarnation of each song. It's really cool. We're doing about twenty songs with these other artists. Songs like "I Get Around", "Little Deuce Coupe", "Fun Fun Fun", "In My Room" - we're talking of doing that with a quartet of girl singers. Willie Nelson's singing "The Warmth of The Sun", which was recorded in 1963, and he sounds like the song was written for him! So that leads to a tour with some of the country artists in the US, which could be phenomenally successful.

We're also talking about doing a symphonic album. Beach Boys symphonic. Cause like the intro to "California Girls" alone is like symphonic, is sort of classical. But then you have "In My Room", "Surfer Girl", "Don't Worry Baby", "Wouldn't It Be Nice", "Sloop John B", "Good Vibrations" - all those songs lend themselves for symphonic arrangements. So maybe in a year's time from now, or two years, we're gonna have the Beach Boys in the Royal Albert Hall with a symphony orchestra.

B: Symphonic PET SOUNDS.

Q: Sounds interesting - what you're saying, particularly about those other songs. "PET SOUNDS" would be what would spring to mind immediately for such a treatment, but "California Girls"...

M: Absolutely. "California Girls" would have sounded beautiful on PET SOUNDS. So we're gonna do that. And we're talking about a studio project with Don Was producing. Cause what Brian Wilson lacks now is the concentration. So you get a producer to bring the whole thing together. So what we want to do now is focus on the songs, the new songs. And then figure out what can you do as mature act that would be credible...

B: Think about this - Brian Wilson and his cousin Mike, the most successful Beach Boys songs - as much as we love PET SOUNDS' artistic move - were all written by Mike and Brian. Now, Brian went on to write other songs with other people, they weren't as successful, they really weren't. Now, I tried to get Mike and Brian together a few years ago to write. It never worked out. So I kind of had - a friend of mine who pulled another one in. Terry Melcher pulled John Phillips in, you know, I love Brian - but Mike wrote the biggest Beach Boys song of all, which is "Kokomo". No Brian - and I love Brian! Nine million albums, 3 million singles just in the States! Just from a movie. We didn't have an album or anything going round. I think it's important I think for them to get it right. Mike brings as much to the table as - much to the disgust of the hardcore Beach Boys fan. They go, "Oh Brian you're the best, you're the best!" But they seem to forget - Mike told me a story once about Brian. He wanted to go off into the stratosphere with some accapella intro to "I Get Around". And people would turn the radio off if he did that. Mike took it right down to the bottom line and made it cool. Otherwise "I Get Around" would never have been a hit. DJs would have never played it. The lyricist - you can't have songs without lyrics, and there's our lyricist over there.

Q: I always thought the solo albums of the individual Beach Boys had really interesting songs on them. Dennis's being my favourite.

(2 seconds silence - they appear stunned)

B: We can't wait to go to Switzerland and visit Francis's money.

ROY GUDGE

Answers to the C ompetition in issue 106 We asked the following questions,
Which band did Van Dyke Parks produce 'Spanish Moon' for - Little Feat.
Which group covered Brian's 'This WholeWorld' - American Spring.
Winners were, Orange Crate Art - James Timor from Doncaster.
I Just Wasnt Made F or These Times - Lynne Jones from Swansea.
Thanks to all who entered,amazing what you know out there.

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 * A D V E R T S *
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 * N E W S *
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As was widely reported in the UK press, The Beach Boys - including Brian - flew over in early February to appear at the Status Quo fan club gig (now there's an idea, guys...) and to help the Quo promote their covers album DON'T STOP, and the collaboration single "Fun, Fun, Fun" (which entered the chart at No.24 before going into free-fall). The two bands appeared on GMTV, The Shane Ritchie Experience, Talking Telephone Numbers, The Des O'Connor Show, and in the new series of Surprise, Surprise: however, a planned appearance on The White Room had to be cancelled as Alan flew home when one of his sons was involved in a car accident. Many fans have asked why the Boys can do this for Quo fans, but not for their own, loyal, followers. The answer is simple; Quo footed all the bills.

Of considerably more importance will be the May 16th US release of a 4-CD 30th anniversary PET SOUNDS boxed set: further details elsewhere in this issue, and the next STOMP will feature interviews with David Leaf and Mark Linnet on how it all came to pass. Andy Paley wasn't involved this time round as he was abroad on a production assignment. Whilst a UK date has yet to be set, a simultaneous release is possible. An essential purchase!

As we go to press, The Beach Boys are in Nashville, recording a newish album. The Don Was project is currently on hold (possibly forever...) while the band rework some classic tracks with guest lead vocals from assorted country luminaries, e.g. Willie Nelson ("The Warmth Of The Sun"), Travis Tritt ("Help Me Rhonda"), Timothy B. Schmit ("Caroline, No"), Alabama ("Fun, Fun, Fun" - again?) whilst "This Whole World" is another inclusion. Brian's producing the set.

Brian has also reportedly produced a new version of "In My Room" with daughter Wendy on lead. Looking back to ORANGE CRATE ART, apparently Warners used the wrong mix of "Hold Back Time", whilst outtakes from the sessions were "Our Love Is Here To Stay" and "Rhapsody In Blue" (Gershwin), "What A Wonderful World" (the old Louis Armstrong hit) and "Our Baby", a new BW/VDP collaboration.

And the traditional odds to close with: the February issue of Goldmine featured interviews with Brian, Linnet and Nik Venet plus articles on PET SOUNDS... Brad Elliott's 1981 discography SURF'S UP is reported to have been updated... Tim White's book (reviewed a few issues ago) is set for a UK publication on March 26th... the Omnibus series of CD sized books "A Complete Guide To The Music Of..." will feature a Beach Boys volume later this year... the Australian and European CD singles of "Do It Again" (from the documentary) include the Wilson/Paley opus "This Song Wants To Sleep With You Tonight"... and a 6-CD bootleg of material from the mid '70s/'80s has been reported: the titles give little cause for excitement.

AGD & MIKE

LATE NEWS : The Pet Sounds Box Set has been put back until June. Reasons unknown. Not that that matters the delay will be worth the wait. No news on a Beach Boys/Status Quo tour but keep your eyes on the press, as these things can happen in the blink of an eye.

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